

8b
N
1150
.A753
1922

VICTORIA AND ALBERT MUSEUM

BRIEF GUIDE

PRICE THREEPENCE





Digitized by the Internet Archive
in 2016



THE VICTORIA AND ALBERT MUSEUM.

VICTORIA AND ALBERT MUSEUM

BRIEF GUIDE

June 1922.

Crown Copyright Reserved.

BRIEF GUIDE TO THE MUSEUM

NOTE:—The following Brief Guide gives some indication of the contents of the different rooms as at present arranged, and points out a few of the most important objects in the Museum. An index giving the principal groups of specimens with a cross reference to the room in which they are to be seen will be found on p. 13.

PURPOSE. The Museum is a Museum of Industrial Art. Its primary object is to provide models for, and otherwise to aid the improvement of such manufactures and crafts as are associated with decorative design.

HISTORY. Its history may be said to begin in 1852 when the Museum of Ornamental Art was established at Marlborough House. At that time the collections consisted of specimens, casts, etc., originally purchased for use in the Schools of Design together with objects acquired from the 1851 exhibition. These were moved to S. Kensington in 1857 and supplemented in the same year by a valuable gift of paintings (the Sheepshanks Collection). The older parts of the Museum were completed from time to time between 1860 and 1884. The foundation stone of the New Buildings was laid in 1899. They were completed ten years later. From 1857 onwards, the institution was known as the South Kensington Museum. It was renamed the Victoria and Albert Museum in 1899 by the direction of Queen Victoria.

BUILDINGS. The Cromwell Road front measures 720 ft. ; that to Exhibition Road 275 ft. The scheme of sculptured decoration on these fronts includes statues of 32 famous British craftsmen and artists : that of the Main Entrance statues of the Prince Consort and Queen Victoria, and figures representing Knowledge and Inspiration, Truth and Beauty. The figure at the top of the tower represents Fame.

ARRANGEMENT. The collections are classified by material, and are grouped in eight Departments as follows:—Architecture and Sculpture ; Ceramics ; Engraving, Illustration and Design ; Library ; Metalwork ; Paintings ; Textiles ; Woodwork. The Library is confined to books

dealing with the arts, and is a Reference Library only. Plans of the building will be found opposite page 6.

The collections illustrative of the arts and crafts of India, Burma, Ceylon, Siam and other countries of the East (exclusive of China & Japan), are housed in a separate building, the INDIAN SECTION, in Imperial Institute Road.

HOURS OF OPENING—Mondays to Saturdays, 10-5 ; Sundays, 2.30 till 6. The Museum is closed on Christmas Day and Good Friday.

ADMISSION is free ; but a ticket is required for admission to the Library. Application for this should be made by letter to the Director and Secretary.

THE OFFICIAL GUIDE makes public tours of the galleries every week-day at 12 and 3 ; programme of tours obtainable from the Doorkeepers. His services may be obtained for private parties at other times.

There are two PUBLIC LIFTS, respectively in Rooms 6 and 9 on the Lower Ground Floor. The Lavatories are on the Lower Ground Floor ;—access from Room 7 on the West side of the Main Entrance (Ladies) and from Room 8 on the East side (Gentlemen). Access to the SUBWAY leading to S. Kensington Underground Railway Station from Room 1, Lower Ground Floor.

Access to the READING ROOM and the LIBRARY is by the staircase at the east end of the Ironwork Gallery (Rooms 21-24).

The DEPARTMENTAL OFFICES adjoin the collections to which they relate ; access as follows—Architecture and Sculpture from Room 64 : Ceramics, Room 145 : Engraving, Illustration and Design and Paintings, Room 71 : Metalwork, Room 18 : Textiles, Room 123 : Woodwork, Room 54 : Indian Section, Vestibule.

Some of the galleries are still in course of rearrangement, but the distribution of the various collections in the Main Buildings is for the present as follows.

ARCHITECTURE AND SCULPTURE

EAST HALL (Room 50) : Italian and French Architecture, etc.—chapel from S. Chiara, Florence, late 15th cent. ; painted altarpiece from Valencia (story of St. George), Spanish, 15th cent. ; bust by Bernini.

WEST HALL (48) : Front of Sir Paul Pindar's house from Bishopsgate, about 1600 : English doorways of the 18th cent.

ROOM 47 : Plaster Casts ; Architectural Index (*see* p. 5).

EAST CENTRAL COURT (44) : Sculpture by Rodin.

WEST CENTRAL COURT (42) : Chinese Sculpture : Architectural details from Medina-Azzahra, Granada, etc.

SQUARE COURT (46, A & B) : Plaster Casts : original marble rood-loft from Bois-le-Duc, dated 1625.

MAIN STAIRCASE (61) : Charles I. by Le Sueur and Charles II. by Pelle : Recent Acquisitions.

GROUND FLOOR (62) : Florentine Sculpture—Christ in the Sepulchre, Christ giving the keys to St. Peter, and other works by Donatello. (63) : Shield of René of Anjou, Adoration of Shepherds, and other works by Luca della Robbia and his followers : Cupid by Michael Angelo. (64) : Wax models by Michael Angelo and later Italian Sculpture.

LOWER GROUND FLOOR (8) : French Sculpture—stone Virgin from Ecouen, early 14th cent. (9) : English Sculpture, chiefly mediæval. (10) : Flemish and German Sculpture—wood group by Tilman Riemenschneider : Ivories, including the Veroli casket (Byzantine) ; a whale's-bone relief of the Adoration of the Magi, English, 11th cent. ; and a rich collection of French Gothic Ivories.

ROOM 109 (Balcony of South Court) : Collection of Medals, including the Fleming bequest of War Medals.

CERAMICS. These collections are all on the second floor.

ROOM 133 : Ancient Egyptian blue-glazed pottery : Syrian and Persian earthenware, 13th–19th cent. : tilework from Turkestan, etc.

ROOM 134 : Turkish and Syrian tilework, 15th–18th cent. : Hispano-Moresque jars, 14th cent.

ROOM 135 : Turkish and Syrian earthenware and tilework, 14th–18th cent. : lustred ware, made in the 15th cent. and later by Moorish potters working near Valencia in Spain : Italian maiolica, *i.e.*, enamelled earthenware painted in colours, 15th–17th cent.—ruby-lustred ware by Maestro Giorgio of Gubbio ; plate showing a maiolica painter at work.

ROOM 136 : Late Italian maiolica, 17th–18th cent. : Limoges enamels.

CERAMICS—*continued*

ROOM 137 : Continental enamelled earthenware, 16th–18th cent., including Delft ware made in Holland and French faïence from Nevers, Marseilles, Moustiers and Rouen—bust of Apollo by N. Fouquay ; also English “delft”—Chagre dish by J. Flower of Bristol : German stoneware, with English imitations including the rare work of John Dwight at Fulham (c. 1680) : Wedgwood ware—copy of the “Portland vase” : Italian 15th & 16th cent. *sgraffiato* ware : work of Bernard Palissy and his school—large cistern : the so-called “Henri Deux” ware, made probably at St. Porchaire c. 1540 : Staffordshire lead-glazed earthenware, including slip ware—dishes by R. Toft, and the “agate” and other wares of Whieldon : Leeds ware—a service lent by H.M. the King.

ROOM 138 : Later English earthenware, including Staffordshire figures by Ralph Wood and others : cases of Recent Acquisitions.

ROOM 139 : The Schreiber Collection of English porcelain, earthenware, enamels and glass—“The Music Lesson” Chelsea porcelain group : Stained glass given by Mr. John Pierpont Morgan.

ROOM 140 : English porcelain—collection lent by Mr. Herbert Allen ; claret-coloured Chelsea tea-service bequeathed by Miss Emily S. Thomson.

ROOM 141 : German tilework stoves of the 16th–18th cent. : a collection of English enamels : pottery, etc., by William de Morgan.

ROOM 142 : Continental porcelain :—in course of arrangement.

ROOM 143 : Chinese pottery and porcelain, ranging in date from the Chou dynasty (B.C. 1122 to 256) to the 19th cent. : Japanese pottery and porcelain : the Le Blond collection of early Korean pottery.

ROOMS 110–111 (Balcony across the South and Square Courts) : Stained Glass, in course of arrangement : glass-ware, etc.

ENGRAVING, ILLUSTRATION & DESIGN

THE Department of Engraving, Illustration and Design deals with drawings and prints in relationship to all the Departments of the Museum. Only a small portion of the collection can be exhibited ; but a Students' Room (opening off Room 71) is available for the use of Students and Visitors, and access can be had to the general collection during all hours when the Museum is open. The Department contains collections of Engraving, Etching and Lithography ; Engraved Ornament ; original Designs for Ceramics, Enamels, Glass, Metalwork, Textiles and Woodwork ; Japanese and Chinese Prints and Drawings ; studies and sketches for Paintings and Painted Decoration ; Book Illustration.

The Department occupies Rooms 70 to 73, where Recent

ENGRAVING, ILLUSTRATION & DESIGN—*continued*

Acquisitions and portions of the main collections are exhibited. In Room 74 are shown Tools and Materials illustrating the processes of Wood Engraving, Etching and Engraving, and the Japanese method of Colour Printing from Wood Blocks.

ROOM 47: Architectural Index—Drawings, Prints and Photographs of an architectural character, exhibited as a preliminary collection of material towards a complete Architectural Index. A few casts are also exhibited at the east end of this gallery.

ROOM 73: Temporary exhibition of water-colour drawings.

ROOM 70: Temporary exhibition illustrating Japanese Theatrical Art.

ROOM 75, Balcony of the West Court: Drawings and Designs by Alfred Stevens (1817–1875).

LIBRARY AND BOOK PRODUCTION

Access to the Reading Room is by the staircase at the east end of the Ironwork Gallery (Rooms 21–24).

THE LIBRARY is a specialised one, including about 140,000 volumes on fine and applied art, and about 240,000 photographs. The Dyce and Forster Libraries contain about 35,000 volumes, chiefly of interest to students of English literature.

ROOM 74: Illuminated and other MSS.: Books illustrating printing, book decoration and book illustration: Book-bindings of different countries and periods.

ROOM 75, Balcony of the West Court: technical exhibit illustrating Printing and Bookbinding processes.

METALWORK. These collections are all on the Ground Floor.

SOUTH COURT.

ROOM 39 (South End): Ecclesiastical Goldsmiths' Work and Mediæval Enamels—the Gloucester Candlestick, English, early 12th cent. (Pl. 1)—the Eltenberg Reliquary, Rhenish, c. 1170—the Sion Gospel book, German, late 10th or early 11th cent.—the Mérode Cup, Flemish, early 15th cent. Domestic Silversmiths' Work including; French—the Rouen Treasure, 14th cent.; German—cup of the Nuremberg Goldsmiths' Guild, 16th cent.; Dutch; Spanish; Swedish, etc. (North End): English Silver—the Studley Bowl, late 14th cent.; Spoons; Recent Acquisitions.

ROOM 38 (South End): Brass and Bronze Work—English Brass Locks, 17th cent.: Clocks: Venetian-Saracenic damascened Brass-work, 15th–16th cent.: Milanese damascened iron, 16th cent. (North End): Jewellery: Watches: Rings: Snuff-boxes.

METALWORK—*continued*

ROOMS 30, 31 : Jewellery and small silver wares.

ROOM 34 : Sheffield Plate.

ROOMS 36 and 37 : Electrotypes of English Silver.

ROOM 35 : Electrotypes of Foreign Silver.

ROOM 28 : Antique Bronzes (mainly Reproductions) and Electrotypes of Antique Silver.

ROOMS 29, 29 A : Monumental Brasses ; Reproductions of large Bronzes.

ROOM 26 : Saracenic and Persian Damascened work—Mosque lamp from Cairo, 15th cent. : Saracenic, Persian, and Central Asian work in bronze, and tinned copper.

ROOM 27 : Near Eastern Jewellery, Silver, and Enamels, Iron, and Steel : Chinese Jewellery, Silver, and Pewter.

REFRESHMENT ROOM CORRIDOR (12-16) : Japanese Sword-Furniture, Arms and Armour, and large Bronzes ; ROOM 16 A : Pewter.

ROOMS 17-20 : Arms and Armour, European and Near Eastern : Cutlery : Steelwork : Iron Caskets (20) : Seals (17).

IRONWORK GALLERY (Rooms 21 A-24) : Decorative Wrought-iron Work : Fireplace Implements : Hinges : Locksmiths' Work : Cast-Iron (Firebacks and Firedogs) : Iron Coffers and Iron-mounted Chests.

WEST CENTRAL COURT (42) : Chinese and Japanese Bronzes and Enamels : Large Japanese Bronzes—colossal seated Buddha : Recent Acquisitions.

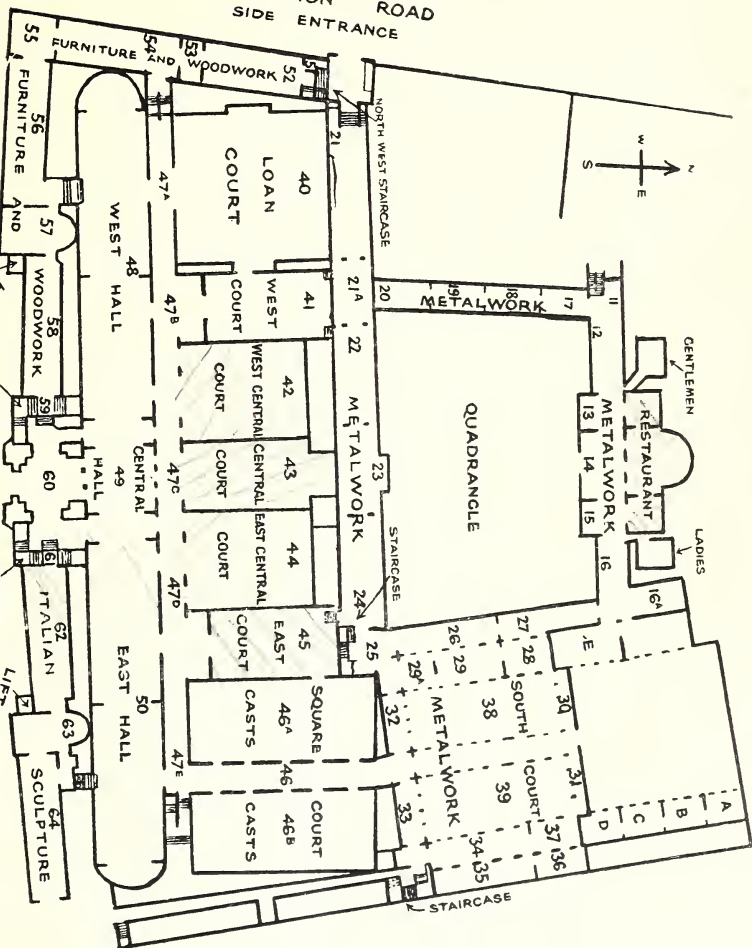
PAINTINGS

Since the issue of the last edition of this guide the Sheepshanks and the Jones Collections of Paintings have been replaced on exhibition in ROOMS 96-99 and 65-69—and other changes have been made, such as the removal of the miniatures in the Murray Collection from Room 136 to Room 106. The oil paintings exhibited on the Balcony of the South Court (Room 100) have been changed, and now comprise works by Felix Philippoteaux, R. Redgrave and other artists. The MINIATURES of the Main Collection are shown on the same Balcony. A few oil paintings by early Italian, German and Flemish masters, together with works by modern foreign artists are shown in Rooms 101-103. The paintings in the Dyce and Forster and in the Ionides Bequests are withdrawn in consequence of the redecoration of the galleries. Request to see any particular picture should be made at the Students' Room (Room 71) or by letter.

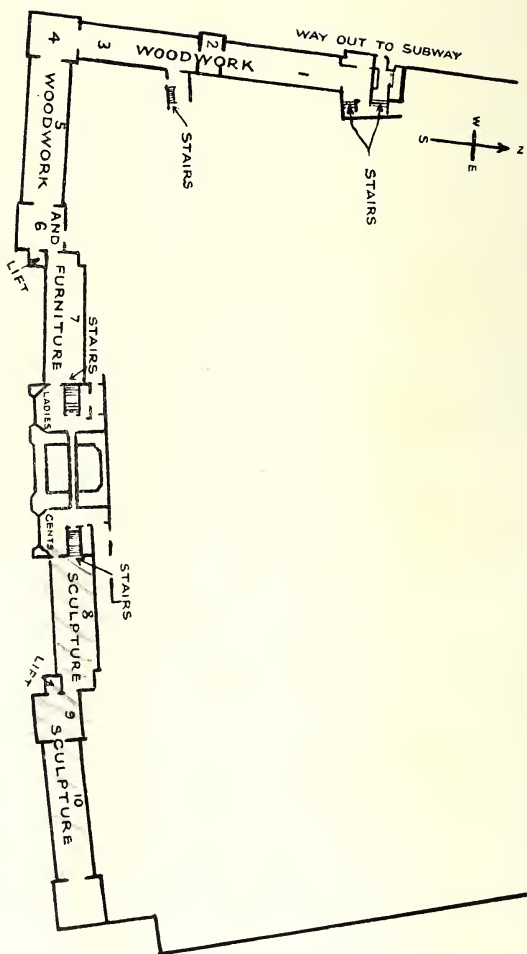
The Main Collection of WATER-COLOURS is also withdrawn* from exhibition, but several water-colour drawings by foreign artists are to be seen in ROOM 95 (adjoining the Raphael Cartoon Gallery) ; and

*A few water-colours by British artists are shown in Room 73.

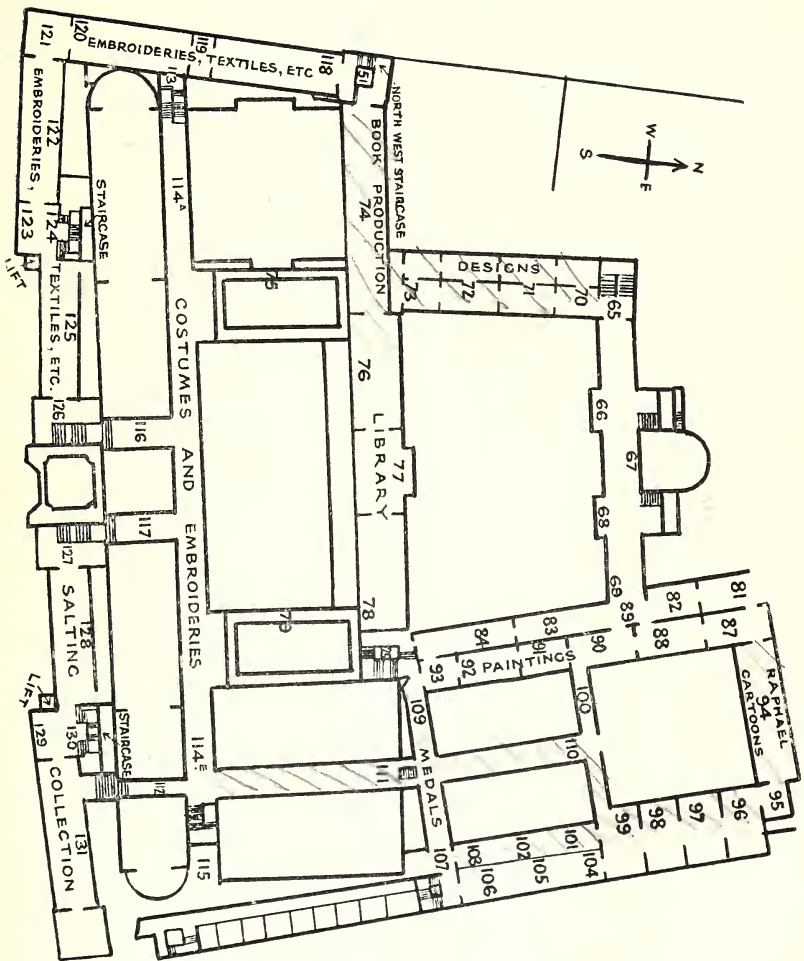
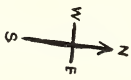
EXHIBITION ROAD
SIDE ENTRANCE



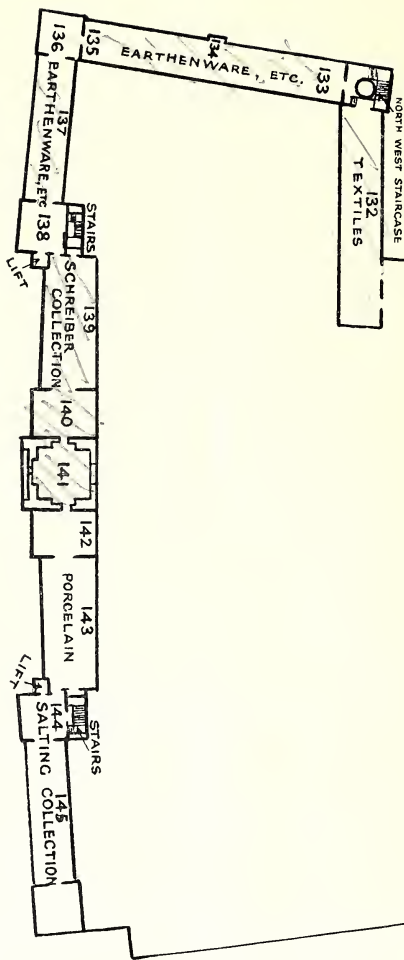
GROUND FLOOR



LOWER GROUND FLOOR



FIRST FLOOR



SECOND FLOOR

PAINTINGS—*continued*

ROOM 90 contains water-colours by modern British artists from Arthur Melville and Brabazon, onwards. On the West wall of this room is a loan collection of works by D. Y. Cameron, R.A.

ROOMS 103-101 : Oil paintings by old masters—Virgin and Child by Peregrino, Altar piece attributed to Master Bertram of Hamburg, the “Ommeganck” procession at Brussels by Denis van Alsloot ; oil paintings by modern foreign artists.

ROOM 99 : Oil paintings by Constable—study for The Leaping Horse ; study for the Hay Wain, and Salisbury Cathedral.

ROOM 98 : Oil paintings by Turner—East Cowes Castle, Venice ; De Wint—Cornfield, Landscape with Waggon ; Landseer—The Old Shepherd’s Chief Mourner ; Mulready and other artists.

ROOM 97 : Oil paintings by Crome—Mousehold Heath, On the Skirts of the Forest ; Glover ; Clarkson Stanfield—Market Boat on the Scheldt ; Leslie—My Uncle Toby and the Widow Wadman ; and other artists.

ROOM 96 : Oil paintings by Reynolds—Mrs. Whetham ; Gainsborough—Queen Charlotte ; Lawrence—Queen Caroline ; Hoppner—Miss Linwood ; Richard Wilson ; George Morland—The Reckoning ; and other artists.

ROOM 94 : The Raphael Cartoons (lent by His Majesty the King). These famous cartoons were designed by Raphael to the order of Pope Leo X. for the tapestries manufactured by Pieter van Aelst at Brussels for the Sistine Chapel at the Vatican. Designs finished c. 1516-17 : tapestries c. 1520. The tapestries are now at the Vatican.

TEXTILES

EAST COURT (Room 45) : Tapestries, including the English collections—one with subject from the “History of Vulcan,” Mortlake, 17th cent.

EAST CENTRAL COURT (44) : Tapestries—three large Flemish panels with subjects taken from the Triumphs of Petrarch, early 16th cent. ; panel representing the Three Fates, early 16th cent.

CENTRAL COURT (43) : Tapestry—Maps lent by the Yorkshire Philosophical Society and the Bodleian Library : Carpets.

WEST CENTRAL COURT (42) : Early Carpets—The Ardabil Carpet, Persian, dated A.D. 1540, one of the most famous in the world.

WEST COURT (41) : Carpets, including the Spanish collection.

WEST STAIRCASE (126) : English Vestments—The Syon Cope English, late 13th cent. : Tapestries—two “Morris” tapestries ; six English Embroidered Hangings, 17th cent.

TEXTILES—*continued*

ROOMS 116 & 117 : Italian Vestments and Altar Frontals : Venetian point altar frontal, 17th cent.

EAST STAIRCASE (127) : Spanish, French and German Vestments : English *petit-point* Embroideries, 16th cent. : Tapestries.

ROOM 132 : Carpets and Embroideries.

ROOM 125 : Oriental Woven Stuffs—cope of Persian velvet, 16th cent. : Carpets.

ROOM 124 : Turkish Velvets : Carpets.

ROOM 123 : Textile Index : Recent Acquisitions.

ROOM 122 : Mediæval European Woven Stuffs : textiles from Peru.

ROOM 121 : Stuffs from burying-grounds in Egypt—large cloth and embroidered hanging, Græco-Roman, 5th cent.

ROOM 120 : Mediæval European Embroideries : Carpets.

ROOM 119 : Embroideries from the Greek Islands.

ROOM 118 : Oriental Embroideries : Carpets.

NORTH-WEST STAIRCASE (51) : Turcoman, Caucasian and other Carpets : Chinese Embroideries.

ROOMS 113 & 114 : Costumes—Elizabethan to Victorian : Gloves : Shoes : English Embroideries : later Woven Stuffs : Linen Damasks : Printed Stuffs : Lace, needlepoint : Lace, bobbin—Brussels flounce, 17th–18th cent., Bolckow Bequest : cut and drawn work : Lacis.

ROOM 115 : Printed Cottons.

ROOM 112 : Fans.

ROOM 79, Balcony of the East Court : Japanese Textiles : Reproduction of Bayeux tapestry.

WOODWORK

WEST STAIRCASE : Worked and moulded Leather (*cuir bouilli*)—sword-scabbard of Cæsar Borgia (c. 1500).

ROOM 58 : English furniture of the late 18th and early 19th cent. : also the boudoir of Madame de Sérilly (c. 1780).

ROOM 57 : English Furniture of the second half of the 18th cent.—bedroom furniture of David Garrick.

ROOM 56 : English Furniture of the 18th cent.—panelled rooms from Great George Street, Westminster (c. 1760) ; from Hatton Garden, E.C. (c. 1730) ; from Clifford's Inn, Strand (c. 1686) (Pl. 2).

ROOM 55 : English marquetry and lacquered furniture of the late 17th and early 18th cent.

WOODWORK—*continued*

ROOM 54 : English Furniture of the 17th cent.—panelled room from the Old Palace, Bromley by Bow, Essex (1606).

ROOM 53 : Panelling from a house near Exeter (c. 1600), and furniture of the period.

ROOM 52 : English Furniture of the 16th and early 17th cent.—room from Sizergh Castle, Westmorland (c. 1575).

ROOM 51 and STAIRCASE from Room 51 to Room 21 : English Woodwork of the transitional period from Gothic to Renaissance.

ROOM 21 : Woodwork and Furniture of the Gothic period—panelled room from Waltham Abbey (c. 1520) : livery cupboard of Arthur, Prince of Wales, eldest son of Henry VII.

ROOM 1 : Continental Furniture, chiefly 17th cent.—panelled room from Osogna, Switzerland (1617).

ROOM 2 : Netherlandish and German Furniture of the Renaissance.

ROOM 3 : Mainly French Furniture of the 16th cent.—painted and gilt room from a house near Alençon (c. 1685).

ROOM 5 : Italian Renaissance Furniture, carved, inlaid, and decorated with gilt gesso.

ROOM 6 : Continental Woodwork of the transitional period from Gothic to Renaissance.

ROOM 7 : Continental Furniture of the 18th century.

STAIRCASE from Room 54 to Room 3 : Stamped and painted Leatherwork.

WEST COURT (41) : Chinese and Japanese Lacquerwork—coromandel screens.

EAST COURT (45) : Musical Instruments.

SQUARE COURT Corridor (46) : Collection of Vehicles.

SALTING COLLECTION (ROOMS 128-131, 144 & 145)

ROOM 128 : Italian Renaissance Bronzes—two sphinxes and equestrian figure by Riccio : Medals and Plaquettes : Damascened Iron and Steel—pair of stirrups made by Antonio Campi for the Emperor Charles V. in 1546. Caskets, etc., of worked and moulded leather : Hispano-Moresque ware : Italian Maiolica—Caffaggiolo dish with subject of Judith (No. 1167) : Venetian Glass and Crystal, 15th and 16th cent. : Italian Tapestry panel, 16th cent.

ROOM 129 : Saracenic Damascened Brass work, 13th-16th cent.—Hispano-Moresque bronze ewer, 11th cent. : Persian, Turkish and Syrian Earthenware : early Persian Carpets.

ROOM 131 : Mediæval Enamels—altar cross of translucent enamel on silver, Italian, 15th cent. : Enamels on gold and silver : Ivories—English diptych, 14th cent. : Delft ware : French Earthenware :

SALTING COLLECTION—*continued*

Iron and Steel work: Cutlery: French Renaissance Furniture: Illuminated MSS.: Miniatures—portrait of Anne of Cleves by Hans Holbein; self-portrait by Nicholas Hilliard. The Currie Collection (*see* opposite) is also exhibited in this room.

ROOM 144: Chinese Carvings in jade, rock crystal, etc.: Japanese Lacquer, Netsuke and Sword Guards.

ROOM 145: Chinese and Japanese Pottery, especially Chinese porcelain of the 17th and 18th cent.: a few fine pieces of the Sung (960–1279) and Ming (1368–1643) dynasties are also included. The collection is rich in examples of monochrome, “blue and white,” *famille verte*, *famille noire*—a fine series of the rare vases with black ground and a large vase of similar style with green ground—and *famille rose* porcelains; there are also many snuff-bottles of glass and porcelain: Chinese and Japanese Bronzes: Japanese Lacquer.

JONES COLLECTION (ROOMS 65—69)

The Jones Collection comprises a number of specimens of French Furniture of the periods Louis XIV.—XVI.—large Boulle Armoire (No. 1), Commode signed Joseph with mounts attributed to Caffiéri (No. 20), Secrétaire-Toilette (No. 48) said to have belonged formerly to Queen Marie Antoinette; porcelain of Sèvres, Chelsea, Dresden and Oriental manufacture dating from the 18th century,—Sèvres vase with *bleu de roi* ground made in 1780 to the order of Gustavus Adolphus for Catherine II. of Russia; work in gilt-bronze—pair of candelabra representing a Nymph and a Faun, said to have been modelled by Clodion and executed by Gouthière; clocks in gilt-bronze; paintings in oil principally French and of the 18th century—Madame de Pompadour by F. Boucher; miniatures—Earl of Dorset by Isaac Oliver; enamels—Louis XIV. by Petitot in a frame supposed to have been designed by Gilles Legaré; snuff-boxes and other objects.

MURRAY COLLECTION (ROOM 106)

The Murray Collection consists partly of objects collected by the late Capt. H. B. Murray and partly of objects purchased from the funds which he bequeathed to the Museum with the provision that the income should be devoted to the increase of the collection. It includes German Faïence of the 18th century—part of a Meissen dinner service with decorations modelled by Kändler, c. 1770, the Concert Party, group in Fulda porcelain, c. 1770–’80; Metalwork—Italian chalices of 15th to 18th centuries; Sculpture—pair of kneeling Angels in lime-wood by Riemenschneider, early 16th century; a Biblia Pauperum of the 15th century; Flemish Tapestries respectively of the 15th and late 17th century; panels of Stained Glass, Flemish, c. 1496.

CURRIE COLLECTION (ROOM 131)

Included in this bequest are some notable examples of Italian Maiolica—plaque of the Assumption of the Virgin, Sienese work of the early 16th cent., Limoges Enamels—diptych of the Annunciation of the school of Nardon Pénicaud, late 15th cent., Sèvres and Vincennes Porcelain of the 18th cent., Italian and French Arms and Armour enriched with repoussé work, chiselling and damascening, together with other metalwork, chiefly of the 16th cent., and a Brussels Tapestry of the same period.

LOANS

The loan collections are exhibited in the OCTAGON COURT (Room 40) on the ground floor. The following are the more noteworthy groups. Ancient Persian earthenware lent by Mons. D. Kelekian ; English and continental porcelain, and set of five Chinese porcelain vases, lent by the Duke of Northumberland, K.G. ; porcelain decorated by the *pâte sur pâte* process by the late Marc Solon, lent by Herbert Eccles ; case of "Martin" ware, lent by Mr. S. K. Greenslade ; French furniture of the 18th cent., and Sèvres porcelain lent by the Duke of Buccleuch, K.T. ; English glass, lent by Mr. and Mrs. Rees Price ; earthenware figures of the T'ang Dynasty (618–906), lent by Mr. George Eumorfopoulos ; blue and white porcelain of the Ming Dynasty (1368–1643), lent by the Rev. J. F. Bloxam, C.F., M.C. ; English ecclesiastical plate lent by various churches ; English silversmiths' work of the 16th, 17th, and 18th cent., lent by Sir C. J. Jackson, F.S.A., and others ; a collection of plate of the same periods lent by Lord Swaythling ; French silversmiths' work, lent by the late Col. Fearon Tipping ; a collection of clocks, watches, sundials and astrolabes, chiefly 16th and 17th century, lent by Mr. W. E. Miller ; Elizabethan *petit-point* cover lent by Lady Bradford ; altar frontal and portion of a cope, English, early 14th cent., lent by the Rector and Churchwardens of Steeple Aston ; embroideries from the Greek Islands lent by Mr. A. J. B. Wace, and by Lady Gorst ; French furniture of the 18th cent. lent by the Duke of Abercorn ; and specimens of furniture lent by Mr. Frank Green, Mrs. Money, and others.

INDIAN SECTION

THE INDIAN SECTION is in a separate building in the Imperial Institute Road. The collections are arranged in three galleries—Lower, Upper and Cross.

LOWER GALLERY

ROOMS 1–3 : Architecture and Sculpture—façade of a typical 17th cent. wooden house, from Ahmadabad, Bombay Presidency ; portion of a colonnade of inlaid marble from the Royal Baths in the Zanana

INDIAN SECTION—*continued*

Court of the Jahangiri Mahal, Agra Fort, about 1640 ; torso of the Bodhisattva Maitreya, reddish sandstone, 4th or 5th cent.

ROOM 4 : Paintings and Calligraphy—works by Mogul Court Painters of 16th and 17th cent., including illustrations from an imperial MS. copy of the Akbarnamah (*Screens D to J*) ; imperial Koran from Delhi Palace, period of Akbar the Great (1556–1605).

UPPER GALLERY

ROOM 5 : Woodcarving : Furniture : Musical Instruments : Basket-work : Lacquers : Ivories : four early 17th cent. woollen-pile Carpets from the Imperial Factory established at Lahore by Akbar the Great ; Tibetan (Lāmaist) monastic paintings, 12th to 19th cent.

ROOM 6 : Gold and Silversmiths' Work : Jewellery : Enamels : Crystal and Jade Carvings : niello and Koftgari (damascened) Work—jewelled gold treasure from the Royal Palace at Mandalay, 1885 ; gold throne of Maharaja Ranjit Singh, Lahore, about 1800.

ROOM 7 : Arms and Armour—Tibetan, 17th cent. scale-armour.

CROSS GALLERY

ROOMS 8 & 9 : Metalwork—iron lock from the City Gate of Multan, Panjab ; ewer of bidri alloy, silver-damascened, with dated inscription, 803 A.H. (= 1400 A.D.), signed by a craftsman in the employ of Amir Timur (Tamerlane), who invaded India in 1398.

ROOMS 11–14 : Carpets : Costumes : Footwear : Embroideries and other Textiles—Indo-Dutch 17th cent. coverlet embroidered at Masulipatam, formerly the property of Tipu Sultan ("Tippo Sahib") of Mysore ; early 17th cent. Masulipatam palampore painted with the subject of a Dutch embassy to the court of a Southern Indian ruler.

ROOMS 15 & 16 : Pottery, Tilework and Glass—specimens of enamelled bricks and tiles, 11th to 13th cent., from Gaur, Bengal (15) ; Mogul enamelled tiles, 15th to 17th cent., from Delhi and Lahore (16) ; specimens of Mogul glass, Delhi, 17th cent. (16).

The Royal Loan Collection, and East India Company Relics and Memorials are in course of arrangement in two rooms at the end of this gallery. Some of the Royal Loans will be found in Room 1 of the Lower Gallery. Relics associated with Tippoo, Sultan of Mysore, including the well-known "Tiger" are also exhibited in Room 1.

ALPHABETICAL INDEX OF COLLECTIONS

NOTE.—This index relates to the Main Buildings only. The Indian Collections are in a separate building in Imperial Institute Road.

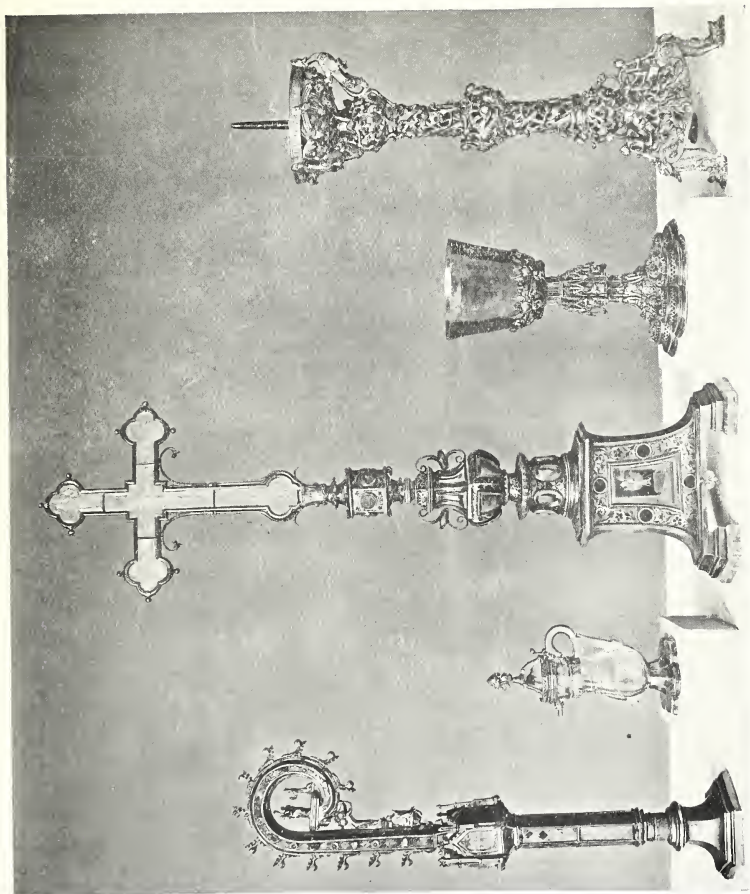
Nature of Collection.	Room* in which exhibited.	Nature of Collection.	Room* in which exhibited.
Altar Frontals	116, 117	Drawings by old masters ...	73
Architectural Index	47	Dwight stoneware	137
Architecture & Sculpture:—			
English	9, 48	Embroideries:—	
Flemish	10	European	114, 119, 120, 132,
French	8, 44, 50	Oriental	51, 79, 114, 118
German	10	Enamels:—	
Italian	50, 62-64	European	39, 131, 136
Oriental	42	Oriental	27, 39
Spanish	9, 50		
Chinese	42	Engravings and Designs ...	70-75
Arms and Armour:—			
European	17-20, 131	Fans... ..	112
Japanese	12-16	French Earthenware	131, 137
Bayeux Tapestry	79	Furniture:—	
(reproduction)		English	6, 51-58
Book Production	74, 75	French	1, 3, 6, 7, 65-69, 131
Brass work	38	German	1, 2
Bronzes:—		Italian	4, 5, 42, 44, 58, 128
European	28, 29, 38	Netherlandish	2, 55, 58
Far Eastern	42	Spanish	1, 3
Near Eastern	26		
Carpets:—		Goldsmiths' work	39
Oriental	41, 42, 43-45, 51, 118, 120, 124, 125, 129	Henri Deux ware	137
Spanish	41, 42, 118, 119	Herbert Allen Collection ...	140
Casts	46 A & B		
Chimney-pieces	47, 48, 50, 54, 56	Iron-work	21 A-24
Clocks	38	Illuminated, & other, MSS.	74
Continental Porcelain ...	142	Ivories	10, 131
Costumes	113, 114		
Currie Collection	131	Jade carvings, Chinese ...	144
Cutlery	17-20	Jewellery and Snuff-boxes	27, 38
Cut and drawn work	111	Jones Collection	65-69
Delft:—			
Dutch	131, 137	Lace	113, 114
English	137	Lacquer work, Chinese and	
Della Robbia work	63	Japanese	41, 145
		English	55

* Rooms 1-10 are on the sub-ground floor; 52-64 on the ground floor; 75-131 on the 1st floor; and 132-145 on the 2nd floor. Many of the rooms are in course of rearrangement.

ALPHABETICAL INDEX OF COLLECTIONS—*continued*

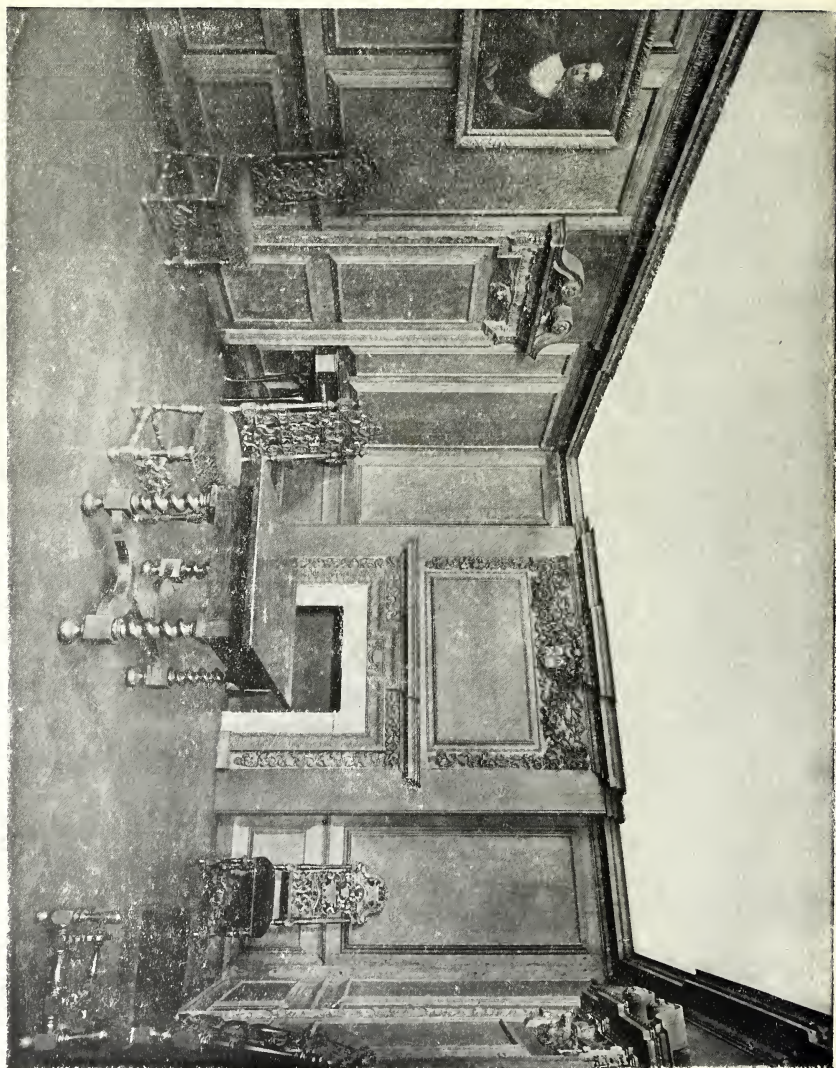
Nature of Collection.	Room* in which exhibited.	Nature of Collection.	Room* in which exhibited.
Leather caskets, boxes, etc.	128	Raphael Cartoons ...	94
Library	76-78	Rings	38
Loans	40		
Locksmiths' work ...	21 A-24	Salting Collection ...	128, 129, 131, 144, 145
		Schreiber Collection ...	139
Maiolica, Italian ...	128, 135, 136	Sculpture— <i>see</i> Architecture	
Medals & Plaquettes :—		Sheffield Plate ...	34
Italian	62, 128, 109	Silversmiths' work ...	39
French	62, 128, 109	Snuff-boxes	38
German	62, 109	Spoons	39
Miniatures— <i>see</i> Paintings.		Stained glass	110, 111, 139
Capt. H. B. Murray Collection	106	Steelwork	17-20
Musical instruments ...	45	Stoneware :—	
		English and German ...	137
		Stoves, German	141
Paintings :—		Tapestries :—	
Oil	65, 96-103	English	43, 45, 126
Water-colour	65, 90, 95	Flemish	44, 106, 127, 131
Miniatures	65, 100, 131, 106	Italian	128
Palissy ware	137	Textiles :—(Silk, wool linen, etc.)	
Pewter	27	Chinese	114, 118, 125
Plaquettes— <i>see</i> Medals		Egyptian	121
Porcelain :—		Flemish, French, Italian, etc.	114
Chinese and Japanese ...	143, 145	Japanese	79
Continental	65-69, 136, 138, 141, 142	Tiles :—	
English	139, 140	European	135-139, 141
Medici	128, 135	Persian, Turkish, etc. ...	129, 133-135
Pottery :—			
Ancient Egyptian	133	Vehicles	46
Corean	143	Vestments	116, 117, 126, 127
Dutch	131, 137		
English	137, 138	War Medals	109
French	137	Watches	38
Hispano-Moresque ...	128, 134, 135	Water-colours— <i>see</i> Paintings	
Italian	128, 135, 136	Wedgwood ware	137, 138, 139
Persian	129, 133	Woven Fabrics	79, 114, 122, 124, 125
Syrian and Turkish ...	129, 133, 135		
Precious stones	38		
Printed Fabrics	114, 115		

* Rooms 1-10 are on the sub-ground floor ; 52-64 on the ground floor ; 75-131 on the 1st floor ; and 132-145 on the 2nd floor. Many of the rooms are in course of rearrangement.



ECCLESIASTICAL GOLDSMITHS' WORK.

1. Head of a Pastoral Staff of gilt copper enriched with enamelled silver. French ; dated 1351.
2. Cruet of rock-crystal mounted in silver-gilt. French ; c. 1350.
3. Altar-cross of rock-crystal mounted in silver-gilt enriched with enamel. Ascribed to Valerio Belli of Vicenza. Italian ; c. 1520.
4. Chalice of silver parcel-gilt. North Italian (Venetian) ; 15th cent.
5. The "Gloucester Candlestick" of gilt bell-metal. Given to the Church of St. Peter at Gloucester (the Cathedral) by Peter, Abbot of Gloucester (1104-1113). English ; c. 1110.



PANELED ROOM from No. 3 Clifford's Inn, Strand, c. 1686.

NOTICE.

REGULATIONS. The General Regulations, the Regulations for sketching or drawing Museum objects, for photographing, for the use of the Library and of the Students' Room of the Department of Engraving (Room 132) may be had gratis upon application to the Doorkeepers at the Main Entrance or, by letter, to the Director and Secretary.

POSTCARDS. Collotype postcards of objects in the collections may be purchased at the Catalogue Stall, Price 1*d.* each. 160 subjects are at present available; it is proposed to add to this number from time to time. A list of the postcards may be obtained gratis upon application at the Stall (LIST 10).

PHOTOGRAPHS. Official negatives have been made of a very large number of objects in the collections, prints from which can be obtained at prices varying according to the size of the negative as shown in the printed tariff. Copies of the Tariff may be obtained at the Catalogue Stall, where specimen prints of all the official negatives may be seen. Prints are not kept in stock, but are made as and when ordered. Lists of the available negatives are in hand.

PUBLICATIONS. A list of the catalogues and hand-books published by the Museum may be obtained gratis upon application at the Catalogue Stall (LIST 2).

CATALOGUE STALL. The Catalogue Stall adjoins the Entrance Hall to the left of the Main Entrance.

GETTY CENTER LIBRARY



3 3125 00808 9282

